

## A NEW LOOK AT THE ART FESTIVAL

Artists throughout the Bay Area have for several years regretted the continual decline of the San Francisco Art Festival as an important yearly exhibition. Reflecting this feeling, the Artist's Council of the Association has progressively reduced the size, scope, and importance of the Association's show of artist members at the Festival. Over a year ago the Council prepared a set of recommendations for the Festival which it felt would make participation in the Festival by professional artists again possible. Many of these recommendations were fulfilled in whole or in part at the last Festival; even greater compliance with them is proposed by Festival management for this year. In recognition of this cooperation on the part of the Art Festival management, the Council has been discussing increasing S.F.A.A. representation in the Festival.

Simultaneously with the development of these new possibilities for improving the Art Festival and returning the importance it had during the early fifties, has come a marked increase in Association Artist Membership. The artist members non-juried exhibition held at the De Young Museum in 1953 contained about 120 works, a few years later around 140. By 1958 in the show at the California Palace of the Legion of Honor, 161 works were included. The recent show at the De Young Museum contained 193 items, an increase of 32 items in fourteen months. Since the De Young show in January, member representation in the Art Bank has grown to 225. It is still growing. These membership shows have each time been given all the temporary exhibition galleries of the museums which presented them. The California Palace of the Legion of Honor, next scheduled for a membership show, cannot present more than 150 items of the size and the scale of contemporary West Coast painting. The Association would be presenting almost 250.

For the past three months, the Artists' Council has reviewed every possible exhibition

space in San Francisco. The only possibility of sufficient space, large attendance, and reasonable cost has proved to be the Art Festival. Its disadvantages - outdoor presentation, poor protection of works, bad hanging, etc. - were problems to be solved. The Council entered negotiations with the Festival to see if these difficulties could be met. They have. The Festival will provide a tent to cover the entire S.F.A.A. exhibition, thus protecting it from sun or rain and separating it from the rest of the Festival. The hanging will be done by hired students under the direction of the Art Bank. The individual artist will have no responsibility for entry blanks, getting his work to and from the Festival, etc. All work in connection with the show will be handled by the Association on behalf of the artist members.

The show is planned to include all artists represented in the Bank. If you do not wish to be included, contact the Art Bank Administrator at once.

Artist members may bring in a new work especially for this show on or before August 26. The size limit is 8' x 8' for paintings, the size and weight of sculpture is limited to that which can be carried by one man. If you do not bring in a new work you may specify one of your works already in the Art Bank for inclusion in the show. Otherwise the Art Bank Administrator will choose from your works in the Bank one not shown at the De Young Museum Members' Show. Non-residents of the nine Bay Area counties will be included but will not be eligible for city-awarded prizes.

Since the Art Bank Catalogue for this year came out in late December, no illustrated catalogue will be published. However, a list of artists, titles, etc. is planned for distribution at the Festival. The next regular Art Bank Catalogue will be prepared in the spring and summer of 1961 for distribution September 1961.

## ART BANK REPORT

Exhibitions arranged through the Art Bank include a group show at the Staempfli Gallery in New York with works by Kasmire, Loberg, Metzler, Nakano, Sinton, Wasserstein and Wiley; a loan to the Los Angeles County Museum for a survey of California painting of works by Felter, Putzker, Schoener, Louis and Lundy Siegrist, Bischoff, Oliveira, Snelgrove, Kasten and Ramos; a show at U.C. Extension of prints by Bay Area printmakers including Eiselin, Graf, Ihle, Lagorio, Oliveira, Richard, Thiel, Van Hoesen and Wiley.

Visitors to the Bank included Dorothy Gees Seckler, a contributing editor of *Arts in America*. Mrs. Seckler was very interested in reviewing work by artists who had been recommended for the "New Talent" program of the magazine. She visited the studios of several artists. Another visitor was William Seitz, the organizer of the Monet exhibition recently at the Museum of Modern Art and Associate Curator of Exhibitions at that museum. Mr. Seitz was in the Bay Area in order to obtain an idea of the art produced here. He made a thorough study of the catalogue, asked to see the work of over sixty artists in it, made notes on most of them and visited the studios or galleries of several. Paul Sanders, U.S. correspondent for "Het Pool", a newspaper in Amsterdam, visited the Bank in order to seek differences between New York and West Coast painting.

Volunteer workers were Katherine Barieau and Frances Baldwin.

## CORCORAN BIENNIAL

We have received prospectuses for the 27th Corcoran Biennial. Awards total \$5,000. The jury is composed of Richard B. K. McLanathan, director of the Munson-Williams-Proctor Institute; Franklin C. Watkins, Philadelphia painter; and Herman W. Williams, Jr., director of the Corcoran Gallery. Artists send slides rather than paintings for a preliminary screening. Slides are due by October 14. Entry blanks and prospectuses may be obtained from the Biennial Secretary, The Corcoran Gallery of Art, Washington 6, D.C.

## C.S.F.A.

Summer session at C.S.F.A. started the week of July 11 with the largest enrollment ever - 319 students. Much of the success of this year's summer session is due to the outstanding faculty, among whom are Stanley Hayter, Helen Phillips, Richard Diebenkorn, Nathan Oliveira, Frank Lobdell, and Henry Takemoto.

Students have come from all over the world including Canada, Denmark, Chili, France, Germany and Ireland. The predominate number of students is from California with the second largest number from New York.

Stanley W. Hayter, guest instructor in printmaking and painting, is having a show of prints at the Achenbach Foundation in the California Palace of Legion of Honor through August.

Joan Brown, C.S.F.A. alumnus, has works in an exhibit at the Bolles Gallery through August 19.

Rita Yokoi, ceramics student, recently was awarded the annual Elizabeth Moses Memorial Award for a promising young potter under the age of 25 and residing in California.

## ARTISTS' COUNCIL MEETING JUNE 21

The following officers were elected: Chairman, David Kasmire; Vice-Chairman, Sonya Rapoport; Secretary, Katherine Barieau; Treasurer, Boyd Allen. Mr. Kasmire appointed these committee chairmen: Ruth Armer (Annuals), Joel Barletta (Art Bank), Sonya Rapoport (Membership), Nell Sinton (Fund Raising).

The Council decided to have the outside juror for the Drawing, Print and Sculpture Annual, scheduled for February, 1961; with a three-man local jury for the all painting media show planned for late March through April 1961. The slate and ballots for the outside juror have been sent to members.

Tio Giambuni was elected to the Council for one year as replacement for Jeremy Anderson who has resigned.

## BUILDING AND GROUNDS REPORT

In the *Newsletter* of September, 1959, we reported on the condition of the California School of Fine Arts building and grounds and the study being made to find the best solution to the many structural problems facing the School. Those studies continued through the winter. In April, the Committee was able to make a firm recommendation to the Board of Directors to retain the present site, put the present structure into working condition and build a small addition on the rear to house much needed additional facilities. All of the other possibilities explored had proved to be either too costly or to involve too great a time lapse before completion. This was a return to a decision made two years ago, but not acted upon at that time because some members of the Board did not feel that other possibilities had been adequately explored.

In spite of the facts that the School has had to suffer along in a bad state of repair and with inadequate space, we feel that the two years have been spent most constructively. These inconveniences are more than offset by the value of the sure knowledge which we now have. The Committee's recommendation was accepted by the Board and subsequently presented to a meeting of the Finance Committee chaired by Mr. Harold Zellerbach.

The Committee decided that the goals should be sufficient to cover the costs of complete overhaul of the present structure, construction of a new wing to house not only cafeteria, ceramics, sculpture and additional locker space, but also a gallery for Art Bank activities, and lastly, but of utmost importance, capital funds to assure proper maintenance of the entire structure.

Mr. Joseph Paul has been retained to do the preliminary research on the history and accomplishments of the School for presentation in a simple brochure. He is also exploring possible sources of donations from foundations and large corporations. On the completion of his work, the members of the Finance Committee will attempt to determine the amount of available support. Their future plans will depend on the results of this effort.

This, in very brief, is the situation at the moment, and as the program develops, it will be reported in subsequent issues of the *Newsletter*. In addition, the Director's Annual Report will be published in the August issue and will include more detailed information on the over-all surveys and planning which have been accomplished during the past year.

John Bolles,  
President, S.F.A.A.

## ARTIST MEMBER NOTES AND NEWS

The following members are exhibiting in the 9th Annual Exhibition of Watercolors, Graphics and Ceramics Sculpture at the Richmond Art Center: Boyd Allen (prize), Eleanor Anderson, Ruth Armer, Dennis Beall, Robert Bechtle, June Felter, Ethel Grau, John Ihle, Karl Kasten (honorable mention), William Kohn, Robert Loberg, George Miyasaki, William McIntyre, Francis Moyer, Richard Nelson, Alexander Nepote, Merle Peek, Roland Peterson (prize), Clayton Pinkerton, Sonya Rapoport, Joseph Romano, Jason Schoener, Lee Splivalo, Beth Van Hoesen, Katherine Westphal.

Hilda Levy received first award in oil at the 40th Anniversary Exhibit of the California Watercolor Society at the Santa Barbara Museum.

The Mendocino Art Center's summer session will have Hilda Pertha as an instructor in painting, color and composition.

Mona Beaumont is having a one-man show at the Galeria Proteo in Mexico City through August 23.

Anne Van Kleeck is showing at the Opera Bevilacqua La Masa in Venice, Italy.

The California Palace of the Legion of Honor currently has a one-man show of paintings by William Morehouse through August 21.



## Artist Member Notes and News-continued

Evelyn Kane will demonstrate and lecture for the Inglewood Art Group in July.

"A Survey of Contemporary American Painting", a special exhibit at the Crocker Gallery in Sacramento is featuring works by Wayne Thiebaud and Lida Giambastiani.

Works by Ruth Armer, Bethel DeBoie, Margaret d'Hammer, Sally Hellyer, Gertrude Murphy, Nell Sinton and Helen Dunham are on view at the Bolles Gallery, San Francisco in an exhibit called "The Distaff".

Art Holman currently has a one-man show at the Esther Robles Gallery in Los Angeles.

Midori Thiel is in Kamakura, Japan where she is studying woodcut techniques with Hideo Hogiware.

## NEW MEMBERS

Participating: Robert A. Lurie, Elmer Skinner.

Regular: Richard F. Cahill, V.F.B. Holstius, Mrs. Robert Homans, Mrs. R. E. Kellner, Mrs. Kenneth Monteagle, Nathan Most, Mr. and Mrs. G. Baltzer Petersen, Mr. and Mrs. Roland Tognazzini.

Artist: William Colby, Ethel Weiner Guttman (reinstated).

Mrs. Kathryn Partridge has raised her membership to a Patron Member.

## THE LONG HOT SUMMER

by Carl Hertel

The summer art courses at Scripps College under the Claremont College Summer Session rank among the better of such offerings in this part of the country. They draw students from all parts of the United States and for better or for worse students with a great variety of interests and background. The faculty this summer includes Richards Ruben in painting, Paul Darrow in design, Paul Soldner in ceramics, Ernest Freed in graphics and Walter Mix in children's classes and non-credit adult groups.

After taking in the summer faculty exhibition, a woman student from Iowa searched out Mr. Ruben and explained that his 9 x 12 black paintings had surprised her somewhat in that she was accustomed to painting very small canvases, mostly flowers, and would he like to see some of them. Reportedly, Mr. Ruben told her no, whereupon she disappeared only to return the next day determined to learn what she might. The whole faculty show was likely not quite what the lady from Iowa had expected. It is impressive in that what it says to small paintings of carefully arranged flowers is "NO" (even Mr. Soldner's huge pots say no). The general tone of the exhibition, however, is not negative. The work obviously comes from the hands of people who know what they are doing. Mr. Ruben's very large black paintings are a shocking tour de force which should shake any summer student out of his apathy. Mr. Darrow's highly structured abstractions are filled with a

new lightness with large areas of white relieved by patches of bright color which in a more or less similar fashion delineate objects from bridges to figures. Mr. Mix is likewise architectural in orientation but much more studied than Ruben or Darrow in his intriguing treatment of the surface with deep glazes and suggestions of structures which carry all the romantic associations one might have for cities from Chicago to Casablanca. Mr. Freed's etchings are also a tour de force in a technique of such high quality that any student is assured of learning more about graphics than the brief summer permits. Mr. Soldner's pots ("glorified" he calls them) are large, beautifully free and very painterly in decoration. In many cases, the richness of decoration complimented by inventive form makes them more exciting than quantitatively much larger paintings covering the walls. All of these artists have the quality of exciting the sensitive student and one would think that if nothing else, the lady from Iowa will go back knowing that there is more to it than meets the eye.

The Claude Monet exhibition at the Los Angeles County Museum is the only other really exciting show hereabouts. This exhibition from the Museum of Modern Art has been more than adequately reviewed during its travels around the country. One could add, however, that what seems to differentiate Monet from in some ways similar contemporary painters is his interest in "things", i.e. haystacks, lilies, sunsets, etc. as opposed to Mr. Ruben mentioned above for example who is more interested in "experience" having no direct reference to objects in nature whatever.

An interesting aspect of this difference is that the lady from Iowa can accept the lilies of Monet on the basis of their imagery, such as it is, whereas a frankly more experiential painting frightens her. Monet was working in the old historical stream (albeit the end of it), from the Renaissance with its attachment to the material world whereas the contemporary artist struggles with the problems of the ahistorical numinous world many of us have forgotten, but (I hope) will soon come to know better.

Not all of the local artists' time has been spent removed from so-called matter-of-fact existence, however. At a recent auction of works by nearly twenty Claremont painters organized by Jim Strombotne, over six hundred dollars was collected for the widow and two children of Bob Kash, a friend of local artists and musicians who was killed in a recent auto accident.

The Art Association lost a valued member recently by the death of Leah Rinne Hamilton, an artist member since 1936. Mrs. Hamilton has long been known as one of the most important artists in the Bay Area. For many years, she played an important role as a member both of the Board of Directors and of the Artists' Council. The Art Association extends its regret and sympathy to the family of Mrs. Hamilton.

## THE ARTIST AND SOCIETY

by David Simpson

At best, people who write about "morality" sound sophomoric — at worst they sound fanatic.

In order at least to sound clear, I wish to point out an error in last month's *Newsletter*. In the second paragraph of my June article, the word "normal" was mistakenly substituted for "moral".

This error aside, one further point might be stressed. In saying "The artist must reject society to maintain his own morality", a contradiction exists.

The artist, in rejecting society, does so by rejecting the reflection of itself as good and right that society sees as itself. In refusing to reflect back to society the image society holds of itself, does it mean the artist should deny indiscriminately the value of laws, or being governed by them? If laws are based on beliefs which aren't moral, the artist or anyone else can hardly expect to achieve morality by breaking them. What may be done, is to reject the ideas which brought immoral laws into existence and cut through to a level where beliefs and ideas can be based on the moral.

In rejecting what has been called "popular wisdom", the artist is in fact expressing a greater responsibility to society than could be accomplished any other way. This then is the contradiction. This of course is the traditional role the artist has always followed and is a contradiction he has always accepted.

In his continual struggle against "popular wisdom", the artist has always sought ways to keep his vision clear. In some ages this clarity was thought to be based on morality, in others on magic.

To a certain extent even today the clarity the artist expresses is still thought magical. The artist as prophet or seer, in the sense that he foretells or predicts the future, still has currency.

In any culture, among those most sensitive and perceptive, are the artists. It is clarity, not fortune telling in which the artist excels, A seer is one who can see, and it is in this sense that the artist is a prophet. The word prophet means one who foretells all right, but foretells means simply that the prophet is sensitive to what exists *already*, before there is general awareness of the fact. To foretell is to tell first, not to tell what does not yet exist.

The artist is a seer because he sees.

The artist is a prophet because he foretells.

The artist foretells because he is the first to see, and the first to tell.

BUT — the artist is not magic — he is not a fortune cookie.

The artist is one who sees clearly.

(Editor's Note: Our apologies to Mr. Simpson for the error in his article last month.)